

Treasures of Dutch Old Masters



OCTOBER 5TH TO NOVEMBER 2ND, 1952

WINNIPEG ART GALLERY ASSOCIATION
WINNIPEG, CANADA

*To Max and Marlene G. Fisher
with best regards from the
Winipeg Art Gallery*

Treasures of Dutch Old Masters

*\$35
JA*

Landscape, Portraits, Still Life, Interiors and Genre

of the 17th Century



OCTOBER 5TH TO NOVEMBER 2ND, 1952



WINNIPEG ART GALLERY ASSOCIATION

WINNIPEG, CANADA

Price 35c

Acknowledgements

The Board of Governors of the Winnipeg Art Gallery Association is under deep obligation to the following Museums and Galleries for their cooperation in lending their valuable Dutch paintings:

THE ART GALLERY OF TORONTO, Toronto, Canada
THE ART INSTITUTE OF CHICAGO, Chicago, Ill.
THE DETROIT INSTITUTE OF ARTS, Detroit, Mich.
THE FINE ARTS SOCIETY OF SAN DIEGO,
San Diego, Calif.
THE JOHN HERRON ART INSTITUTE,
Indianapolis, Ind.
M. KNOEDLER & CO. INC., New York, N.Y.
THE MINNEAPOLIS INSTITUTE OF ARTS,
Minneapolis, Minn.
THE MONTREAL MUSEUM OF FINE ARTS,
Montreal, Canada
THE NATIONAL GALLERY OF CANADA,
Ottawa, Ont.
SEATTLE ART MUSEUM, Seattle, Wash.
SMITH COLLEGE MUSEUM OF ART,
Northampton, Mass.
THE WALTERS ART GALLERY, Baltimore, Md.

Introduction

More than in any other period in the history of painting, Dutch art at its height was of the popular kind, using the word in the best sense of the term. Holland had become Protestant in the 17th Century, and neither religious nor mythological painting was popular. The Church was no longer a patron of art, it was the wealthy Dutch burgher, and the military companies and other institutions of the day. The burgher wanted portraits of himself and his family, and the military societies, of their companies. The burgher also wanted his home adorned with landscapes, interiors, still life and genre or the commonplace scene in everyday life. Dutch painting in the 17th Century, of high and low life, therefore, is an excellent record of manners.

LANDSCAPES

Although landscapes appear in painting in the late Italian Renaissance,--seen especially in the Venetian school, as in Giorgione's "Tempest" and his "Sleeping Venus", and Palma Vecchio's "Holy Family",--such landscapes are rather a part of the painting's architectural design and backdrop.

It remained for the Dutch to develop landscape painting for its own sake and to portray varying moods therein. The Dutch developed two types of landscape art, the *picturesque* or romantic, and the *naturalistic*. The former was derived from the influence, strong in Holland, of the work of the German artist, Eilschmeir.¹ Following his sojourn in Rome and contacts with Italian painting, he introduced into Dutch art a romantic approach, conveying mood. Naturalistic landscape, on the other hand, was inspired by the change in man's outlook toward Nature in the 17th Century, due to the enlargement of his horizon and concept of the world. It is said that the perfection of the telescope, geographical explorations of that day and a more general scientific approach growing out of the discoveries of the Italian Renaissance, expanded his Universe.²

The *picturesque* landscape is represented in the exhibit by Jan van Goyen's (1596-1656) "Castle Montfoort" (No. 3) and Philips Wouverman's (1619-1668) "Faggot Gatherers" (No. 29) although the latter is more of an example of *picturesque genre* than landscape. All such landscapes in Dutch art, as in both the Van Goyen and Wouverman paintings, were based on etchings and drawings of other masters, especially of those representing the Classical tradition.³ The French accent in the "Faggot Gatherers" is undoubtedly due to the importation of French drawings and prints which found great favor with the Dutch in the latter part of the 17th Century.

Naturalistic landscape in Dutch art of the 17th Century is the very first conscious attempt in Europe to record the "moods" of Nature. The greatest Dutch master of such naturalism is Jacob Ruysdael, (1629-1682) whose "Landscape" (No. 7) is a good illustration both of "mood" and the realistic approach. In all landscapes of this type, man is drawn in minute scale and is comparatively unimportant so that one feels the dominance of Nature immediately.

Paintings of this sort also illustrate on the one hand Ruysdael's peculiar "sense of the cosmic", which "gives him a place in his chosen artistic field comparable to those of Rembrandt and Vermeer in theirs";⁴ on the other hand, Ruysdael's "View of the Church at Beverwijk", (No. 6) a panoramic landscape, illustrates the enlargement of man's vision at this time, for which Dutch art is especially noted. Another instance of naturalism is Meindert Hobbema's (1638-1709) "Two Watermills" (No. 5). The subject here, however, is more a record of man's enjoyment and appreciation of landscape than a cosmic interpretation.

Three other landscapes comprise two river and one coastal scene, both favorite subjects with the Dutch peoples. "The River Scene" (No. 8) by Solomon Ruysdael (1602-1670) illustrates the great interest of the Dutch artist

in rendering detail as well as distance in the same painting; so also do "The View of Rivertown" (No. 1), attributed to Gerrit Berckheyde, (1638-1698) and "The Dunes at Scheveningen" (No. 9), by Willem and Adriaen van de Velde (1633-1707) (1636-1672). The draughtsmanship is especially clear in these landscapes and space is unlimited.

Besides the above, there are three other panoramic canvasses in which the eye is carried miles into the distance. They are Van Goyen's excellent "View of Rynland", (No. 4); and his "View of Arnhem", (No. 2); and "The Landscape" (No. 10) by Vermeer of Haarlem. Here, space again is the all important feature.

MARINE

The only Marine in the exhibit is Ludolph Backhuysen's (1631-1708) "Ships in a Gale." (No. 11). Like the depiction of mood in the naturalistic landscapes referred to above, there is a clear representation of it here. Certainly the spirit of a squall is rendered, with a strong feeling of movement across the water, also in the dark clouds racing across the sky, and in the pitching of the sailing vessels buffeted about in a strong sea.

PORTRAITS

Unlike their landscape painting, the portraiture of the Dutch, except in the 16th Century, developed mainly from the art of Northern Europe—Germany and Flanders. Pride in their victory over "Church and Crown" and their newly acquired independence gave further inspiration to this branch of art. "In the final analysis, all that the Hollander wished of his painters was portraits, of himself, his belongings, and his land."⁵

In the 16th Century, however, there was little difference between Flemish and Dutch painting. There was considerable influence in both countries of the Raphaelesque and Baroque style of art, due to the fact that prominent Flemish and Dutch artists of that day travelled to Rome. It will be remembered that Cornelis of Haarlem (1562-1636) afterwards established an academy in which the late Italian Renaissance style was taught.⁶

The earliest example in the exhibit is the "Portrait of a Man" (No. 12) by Ambrosius Benson (ca. 1519-1550). There are very few portraits in Holland of so early a date, and those few indicate the trend toward portraiture further developed in the 17th Century.

It was Franz Hals (1580-1666) who first gave expression to the ideal of portraiture for the Dutch citizen. His "Portrait of a Man" (No. 15), signed and dated 1648, is outstanding and illustrates not only Hals' realism, but also his fine sense of tactile values and his excellent use of blacks contrasted with a few light areas, such as gauntlets, hands, collar and face. Next to Rembrandt, who was a Romanticist, and Vermeer, a master of "architectural style",⁷ Hals was undoubtedly the greatest master of realistic portraiture in Holland. By his very "baroque tactility", so-called, he engages his spectators to enjoy the moods of gaiety and pleasure of which his paintings are so full. His famous "Laughing Cavalier" in the Wallace Collection, London, "The Witch of Haarlem" in the Kaiser Friedrich Museum, Berlin, and "La Bohème" in The Louvre are among the great portrait masterpieces of all time.

"The Portrait of a Young Man" (No. 16) by Bartholomeus van der Helst (1612-1670) illustrates the more popular style of Dutch portraiture in Hals' own time. This painting is a highly competent example with plenty of color and shading in the dark tones, contrasting with light seen in the white vestments, the hands, etc. Although the work of Van der Helst reflects certain phases of Hals' art, no one artist in Holland, unless it be Rembrandt, equalled Hals' talent for tactile values. Van der Helst tempered Hals' style by smoothness and attention to details which appealed to the wealthy burghers. Because of this concession to popular appeal he became "one of the most highly paid portrait painters of his day."

The portrait by Pieter Nason (1612-1690), said to be of Anna Maria von Schumann, (No. 20) is another example of popular appeal in portraiture—a clear, matter-of-fact rendering of the well-to-do Dutch woman, proud to have all the marvelous detail of her lace collar painted. In such portraits imagination was generally absent, but the Dutch people preferred detailed likenesses of themselves to imaginative interpretation.

The "Portrait of a Gentleman" (No. 19) by Nicholaes Maes (1632-1693) and the "Portrait of a Man" (No. 17), by the same artist, as well as the "Portrait of a Statesman" (No. 13) by Ferdinand Bol (1616-1680) are chiefly interesting as reflecting the style of Rembrandt. Both Maes and Bol were pupils of that exceptional genius. Maes' "Portrait of a Man" seems to suggest more strongly the romanticism of Rembrandt, while the "Portrait of a Gentleman" adheres to the strict realism and interest in detail so characteristic of Dutch painting. Like the latter portrait, Bol's "Statesman" is apparently a faithful portrayal, typical of a Dutch administrator.

Another portrait by Nicholaes Maes is that of a "Girl and Pet Dog" (No. 18). This is evidently a picture painted for a wealthy burgher's family, who wanted a portrait of their child decked in jewels and silk. With all its detail there is the charm of childhood in the picture, and obviously a certain quaintness in her catching water from a spring while dressed in her jewels and best clothes. Depicting the child before a rock spring suggests a romantic approach. The out-of-door scene is an instance of the picturesque in Dutch art, influenced by the Italian school.

"The Portrait of a Lady" (No. 14), by Albrecht Cuyp (1620-1691) painted in 1649, shows his excellent draughtsmanship, especially in details such as the large ruff. The portrait also illustrates Cuyp's ability to delineate the stiff, unimaginative Dutch character he knew so well. It is said that Cuyp may be compared with Terborch and Pieter de Hooch in his genre work and that he did many fine landscapes, but is excelled in these only by the great "expressionist", Jacob Ruysdael.⁸

STILL LIFE

Flemish painting of the 16th Century has a number of good still life canvases, and Frans Snyders (1579-1657), is among the earlier artists of the Northern School in this field.⁹ The Flemings had learned this subject from Italian Baroque art. Flanders, therefore, rather than Italy, inspired still life in Dutch painting, so that in Holland, besides landscapes, portraits and interiors, by the time of the 17th Century there were a number of prominent artists painting still life, a subject which enjoyed great popularity.

Three still lifes are included in the exhibit, all of them outstanding. Rembrandt's "Still Life with Dead Game" (No. 23), a signed canvas, is an extraordinary masterpiece by the hand of this genius. The distinctions in texture between the marvelously painted iridescent feathers of the bird, the brass basin, the hunting bag and gun barrel are peculiarly characteristic of his greatness. There is the added interest of a fine portrait of a young girl, thought to be Hendrickje Stoffels, who later became his second wife in his last years, some time after the death of his wife, Saskia.

Another notable example, Jan Weenix' (1640-1719), "Still Life with Dead Hare" (No. 24), further illustrates Dutch naturalism in rendering textures, as in the fur of the hare and the turkey feathers. These textural distinctions, as well as the modelling of the large stone vase, are all representative of the high technical achievement of the Dutch. This painting also shows the influence of Flemish still life in Dutch art, possibly that of Frans Snyders'.

The third notable example is the "Still Life" (No. 21), by Abraham H. van Beyeren (1620-1675). This painting illustrates the elaborate quality of Dutch still life at its height. One can hardly conceive of a more luxurious display of a rich man's table, its abundance accented by an exquisite conch set upon a finely chased golden standard. The central conch and wealth of silver, gold and glass suggest the superb craftsmanship of the Italian Renais-

sance of Cellini's day. The landscape painted in the upper left background is attributed to Jacob van Ruysdael.

The final painting in this class, "Fish and Leeks" (No. 22), by Jan Dividz de Heem (1606-1684), is an instance of unadorned still life, where naturalism was of primary concern.

INTERIORS AND GENRES

The Dutch School, more than any other in all Europe, concerned itself with painting interiors of their houses with consummate mastery. All figures or animals in such paintings are usually of secondary interest. These subjects recorded everyday life and the commonplace (or genre). Some of these artists are classed as of the "Architectural School", and the greatest of these is Vermeer of Delft (1632-1675). An entire circle painted interiors in his manner if not with his great talent. These men included such artists as Gabriel Metsu, Jan Molenaer, Pieter de Hooch and others.¹⁰

In the current exhibit are four interiors. In two of these, one by Emanuel de Witte (1607-1690), the other by Job Berckheyde (1638-1698), the figures are incidental. De Witte's, "Bedroom with Woman at the Harpsichord" (No. 28) is a good instance of fine perspective, and sunlight falling through windows on tiled floors. Great attention is given to accurate draughtsmanship and lighting. The figures merely aid in defining perspective and emphasize the existence of space in the rooms. More than any other painting in the exhibit, this work of De Witte resembles that of one of the best known masters of interiors, Pieter de Hooch. In the other example, Berckheyde's "Interior of Groote Kerk-Haarlem" (No. 25) though of a different subject shows the same attention to perspective and high-lighting. Both artists may be classed with the "Architectural School", since their work is more than just descriptive and is "primarily concerned with the architectural aspect of the content of pictures."¹¹

The other two paintings, "The Cavalier and Lady Playing Cards" (No. 26), and the "Lady Embroidering" (No. 27), both by Hendrick van der Burch (1614-1678), illustrate both genre, or the painting of the commonplace in everyday life, and the interior. Here, the figures and their activity are equally important with the interior of the room, a characteristic showing the influence of Vermeer. Besides the sense of space, of existence of figures within, slanting sunlight in the room, there are also correct values of light and shadow, a simplicity of composition, as in the grouping of figures, and finally a sense of warmth and ease suggested by friends playing a game of cards, all painted with accuracy and a love for detail.

HISTORICAL

Philips Wouverman (1619-1668) was one of the most prolific painters in all Holland, with over 1000 paintings ascribed to him.¹² His fame rests upon his rendering of picturesque landscapes, scenes of military and social life, hunting parties and travellers arriving at and leaving inns. A white horse is found so often in his pictures that it is regarded as a "hallmark". "The Battle Scene" (No. 30), attributed to the school of Wouverman, has a white horse, and also illustrates a characteristic of his, dramatic realism, in the portrayal of two officers clashing in the scene of battle.

DRAWINGS

Included in the exhibit are seven drawings of the Dutch school from the important LeRoy M. Backus Memorial Collection of the Seattle Art Museum. The collector specialized in the Northern School, and he is known as one of the few great collectors of drawings in North America. In a catalogue of that Collection published in 1952, an important statement on this art is quoted from Goethe: "... drawings are invaluable, not only because they give in its purity the mental intention of the artist, but because they bring before us the mood of his mind at the moment of creation."

The drawings in the Dutch School include such important names as Jan van Goyen (No. 32), Gerrit van Hornthorst (No. 33), Gabriel Metsu (No. 34), Adriaen van Ostade (No. 35) and others. Three of the drawings are in pen and wash, one of these in pen, bistre and water color. One of the seven is in pencil and water color, one in crayon on blue paper, and one only is a water color. All these drawings but one date in the 17th Century.

ALVAN C. EASTMAN, Director

BIBLIOGRAPHY AND NOTES FOR INTRODUCTION

Wilenski, R. H., "Dutch Painting", London, 1945.

- Note 1.p. 59
- Note 3.pp. 126-127
- Note 6.p. 50
- Note 7.pp. 75-76
- Note 10.p. 166 ff.
- Note 11.p. 166
- Note 12.p. 126

Robb, David M., "The Harper History of Painting", Harper and Brothers, 1951.

- Note 2.p. 556
- Note 4.p. 557
- Note 5.p. 520
- Note 8.pp. 555-557
- Note 9.p. 511



No. 23—Still Life with Dead Game
Rembrandt Van Rijn (1606-1669)
Loaned by M. Knaedler Gallery, New York

CATALOGUE

Berckhyde, Gerrit (1638-1698) attributed to Recently reattributed to Claude de Jongh (D. 1663)

1. VIEW OF RIVER TOWN

Palace walls with projecting balcony on right bank of river; two bathers swimming nearby. A pile bridge with traffic crossing in middle distance; beyond, city towers on left bank. Right foreground: two shallows ferrying passengers; two other ferries beached with passengers landing; a mounted horse drinking from river. Great breadth of sky with clouds and small flocks of birds.

Oil on canvas; Size: 24 $\frac{1}{4}$ " x 33".

Ex Collection: Baroness August Stummer von Tavarnok, Vienna.

Published: Cat. Vienna, 1895, No. 9, where it was assigned to Jan Asselyn.

Loaned by: THE WALTERS ART GALLERY, Baltimore, Md.

Goyen, Jan van (1596-1656)

2. VIEW OF ARNHEIM (Initialed and dated lower left, "J. v. G. 1645")

The town of Arnheim on right with the Groote church and St. Walburgskerk towers, beyond which is the Rhine River. On left, horse and cart with peasants travelling to town. On horizon, Elterberg Abbey.

Oil on canvas; Size: 24" x 14".

Ex Collection: F. Gluck, Budapest; H. E. Ten Cate, Almelo.

Exhibited: *Life in Seventeenth Century Holland*, Wadsworth Atheneum, Nov. 21-Jan. 14, 1951; *Paintings by Dutch Masters of the 17th Century*, Wilmington Delaware Art Center, May 6-June 17, 1951.

Published: Catalogues above exhibits; Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the 17th Century*, 1927, Vol. VII, pp. 15, 16, No. 12.

Loaned by: M. KNOEDLER & CO. INC., New York, N.Y.

Goyen, Jan van (1596-1656)

3. THE CASTLE OF MONTFOORT (Signed and dated on boat to right, "V G 1648")

In the foreground, stream flowing into left distance; to right on bastion, a windmill and two men rowing a boat below; to left, a bank with another boat in which are three men; fish baskets and a beacon. In middle distance castle reflected in water. Sky with light clouds.

Oil on panel; Size: 26" x 38 $\frac{1}{2}$ ".

Ex Collection: Arthur Campbell, London, 1904; H. Hoelscher, Muhlheim, 1916; Baron von Heeckeren van Moloncate; Paris, Succession N. K. (Sale, Charpentier, April 25, 1951, No. 24) Acquired 1952.

Published: Hofstede de Groot, *Catalogue Raisonné*, 1927, Vol. VIII, p. 51, No. 165.

Loaned by: THE NATIONAL GALLERY OF CANADA, Ottawa, Ont.

L A N D S C A P E

Goyen, Jan van (1596-1656)

4. VIEW OF RYNLAND (painted in 1647)

Extensive view across partially wooded lowland; city of Leyden on horizon.
Large masses of light and dark clouds in sky.

Oil on panel; Size: 16 $\frac{1}{4}$ " x 24".

Ex Collection: Sir Alex Martin; H. S. Southam, Toronto.

Published: Sales catalogue Christie, Mar. 15, 1929, No. 107.

Loaned by: SMITH COLLEGE MUSEUM OF ART, Northampton, Mass.

Hobbema, Meindert (1638-1709)

5. THE TWO WATER-MILLS

Road leading through grove to two watermills on bank of river in middle distance. Anchored boat on left; in distance, a wooded bank.

Oil on canvas; Size: 35 $\frac{1}{2}$ " x 50 $\frac{1}{2}$ ".

Ex Collection: L. B. Coclers, Amsterdam; J. Gall van Franckenstein, Amsterdam; Steengracht, The Hague; Mauritshuis, The Hague.

Exhibited: *Six Centuries of Landscape*, Montreal Museum of Fine Arts, 1952; Permanent Exhibit, Parliament Buildings, Ottawa, Canada.

Published: Smith, *Catalogue Raisonné*, 1835, Vol. VI, No. 87; Hofstede de Groot, *Catalogue Raisonné*, 1912, Vol. IV, No. 73; Broulhiet, *Meindert Hobbema*, 1938, No. 93; Berndt, *Die Niederländische Maler des 17. Jahrhunderts*, 1948, Vol. II, No. 382.

Loaned by: THE NATIONAL GALLERY OF CANADA, Ottawa, Ont.
(The painting was presented to Canada by The Netherlands in commemoration of the Liberation, 1944-45)

Ruysdael, Jacob van (1629-1682)

6. PANORAMIC VIEW WITH THE CHURCH AT BEVERWIJK

Foreground: forked roads, one with growing wheat on right; other, with stooks of wheat to left, and wide fields extending to horizon. Beverwijk Church in low woods middle distance, with large body of water beyond. Great expanse of sky and billowy clouds.

Oil on canvas; Size: 12 $\frac{1}{4}$ " x 16 $\frac{1}{4}$ ".

Ex Collection: L'Espinasse de Langeac, Paris; Count d'Arlet, Paris; Pergnon, Paris; James Simon, Berlin; Jacques Goudstikker, Amsterdam.

Exhibited: *Five Centuries of Dutch Art*, Montreal Museum of Fine Arts, Mar. 9-Apr. 9, 1944.

Published: Charles Blanc, *Le Trésor de la Curiosité*, Vol. II, p. 285; C. Hofstede de Groot, *Catalogue of Dutch Painters*, Vol. IV, Nos. 35b and 128; Jacob Rosenberg, *Ruisdael*, No. 23.

Loaned by: SMITH COLLEGE MUSEUM OF ART, Northampton, Mass.

Ruysdael, Jacob van (1629-1682)

7. LANDSCAPE

Wooded country with farmhouse and flock of sheep in middle distance; road in foreground leading to brook, with rustic bridge seen on right.
Oil on canvas; Size: $39\frac{1}{2}$ " x 34".

Ex Collection: Prince Nicolas Borisovich Galitzin; Baron Verstolk de Soelen; Mrs. Henry Codman Potter.

Exhibited: *Masterpieces of The Old and New World*, Decatur Art Center, Ill., Apr. 11-May 9, 1948.

Published: John Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters*, London, 1835, p. 76, No. 243; C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the 17th Century*, London, 1912, p. 120, No. 369.

Loaned by: M. KNOEDLER & CO. INC., New York, N.Y.

Ruysdael, Solomon van (1602-1670)

8. RIVER SCENE (Signed and dated on ferry boat in center, "S. V. Ruysdael 1656")

River crossing with cattle being ferried in barge; team with passengers waiting on bank. To left, roofs of cottages and trees; view upriver with two small sailing or fishing craft.

Oil on canvas; Size: $41\frac{1}{2}$ " x 53".

Ex Collection: Sedelmeyer, Paris; Edward R. Bacon, New York; Dr. P. Klempner, Berlin.

Exhibited: Berlin, 1925, No. 342.

Published: Wolfgang Stechow, *Solomon Van Ruysdael, Eine Einführung in Seine Kunst*, Berlin, 1938, p. 113, No. 377; Townsend and Howard, *Memorial Catalogue of Paintings by Old and Modern Masters collected by E. R. Bacon* (privately printed 1919) p. 117, No. 140; MIA *Bulletin*, Jan. 5, 1946.

Loaned by: THE MINNEAPOLIS INSTITUTE OF ARTS, Minneapolis, Minn. (Dunwoody Fund)

Velde, Willem and Adriaen van de (1633-1707; 1636-1672)

9. THE DUNES AT SCHEVENINGEN (Signed lower left, "W. V. V.")

Coast road with two travellers on horse; beyond, rude hut under head of sand dunes. On sand, beached fishing boats and covered wagon drawn by two horses. Small fishing vessels at sea and cloud filled sky.

Oil on panel; Size: $9\frac{3}{4}$ " x $12\frac{3}{4}$ ".

Published: *Bulletin*, Art Association of Indianapolis, Ind., Feb. 1941, Vol. XXVIII, p. 3, No. 1; *Art Quarterly*, Summer, 1941; *105 Paintings*, John Herron Art Institute, 1951.

Loaned by: THE JOHN HERRON ART INSTITUTE, The Art Association of Indianapolis, Ind. (Purchased from James E. Roberts Fund)

Vermeer The Elder of Haarlem, Jan (1628-1691)

10. LANDSCAPE (Painted about 1650)

Two men on hill to left foreground overlooking expansive landscape with woods and village in distance; cathedral on horizon.

Oil on canvas; Size: 33 $\frac{3}{4}$ " x 26 $\frac{1}{2}$ ".

Ex Collection: M. van Gelder, Uccle, Belgium; Mr. Fred Brunswick, Berlin.

Exhibited: *Four Centuries of European Painting*, Dallas Museum of Fine Arts, Texas, Oct. 6-31, 1951.

Published: Catalogue of above exhibit.

Loaned by: M. KNOEDLER & CO. INC., New York, N.Y.

M A R I N E

Backhuysen, Ludolph (1631-1708)

11. SHIPS IN A GALE

Two square-riggers and two fishing boats in squally sea. City dimly seen on horizon at left, possibly the bight of Amsterdam.

Oil on canvas; Size: 21" x 27".

Loaned by THE WALTERS ART GALLERY, Baltimore, Md.

P O R T R A I T S

Benson, Ambrosius (ca. 1519-1550)

12. PORTRAIT OF A MAN

Bust-length portrait seen full-face. The figure wears a sleeveless jacket over a jerkin buttoned up the center. On the head is worn a beretta, partially covering long dark hair. The face has dark beard and moustache.

Oil on canvas; Size: 17 $\frac{1}{2}$ " x 21".

Ex Collection: Oscar Friedeberg, Berlin.

Loaned by: M. KNOEDLER & CO. INC., New York, N.Y.

Bol, Ferdinand (1616-1680)

(*Pupil of Rembrandt*)

13. PORTRAIT OF A STATESMAN OF THE NETHERLANDS (Signed and dated at lower right, "F. Bol fecit 1659", the F. and B. being in monogram). Portrait etched by W. Unger, 1890.

Seated figure, full face, gowned in black wearing bib collar with tassels. Left arm resting on table with documents.

Oil on canvas; Size: 42" x 52 $\frac{1}{4}$ ".

Ex Collection: Eduard F. Weber, Hamburg, 1912; Anthonie W. M. Mensing, Amsterdam.

Exhibited: *Exhibition of Dutch Paintings*, Mint Museum, Charlotte, N.C., Oct. 1945; *Dutch Masters of the 17th Century*, Wilmington Delaware Art Center, May 6-June 17, 1951.

Published: Dr. Alfred Wurzbach, *Niederlandisches Künstler Lexicon*, Vienna, 1906, Vol. I, p. 128; B. Bénézit, *Dictionnaire des Peintres*, Paris, 1911, p. 648.

Loaned by: M. KNOEDLER & CO. INC., New York, N.Y.

Cuyp, Aelbert (1620-1691)

14. PORTRAIT OF A LADY (Signed, "Aetatis 49 Ano 1649 Cyp fecit")

Half-length portrait of lady gowned in black with wide multiple pleated ruff.

Oil on canvas; Size: 22 $\frac{1}{4}$ " x 26 $\frac{1}{2}$ ".

Ex Collection: M. Pereire, Paris; W. Schaus, New York; Mrs. H. Walters, Baltimore.

Exhibited: *17th Century Dutch Masterpieces*, Milwaukee Art Institute, 1943; *Dutch Masterpieces*, The Wadsworth Atheneum, Hartford, Conn., 1945.

Published: MIA *Bulletin*, Feb. 1, 1947; *Gazette des Beaux Arts*, Apr. 1864, Vol. XVI, p. 301, *La Galerie Pereire*.

Loaned by: THE MINNEAPOLIS INSTITUTE OF ARTS, Minneapolis, Minn. (John R. Van Derlip Fund)

Hals, Franz (1580-1666)

15. PORTRAIT OF A MAN (Signed and dated 1648)

Three-quarter length portrait of a gentleman gowned in black robe, with wide, flat linen collar tied with tassels. He wears high-crowned, broad-brimmed hat and carries a pair of gauntlets in left hand.

Oil on canvas; Size: 50" x 40".

Ex Collection: Charles M. Schwab, New York.

Loaned by: THE ART GALLERY OF TORONTO, Toronto, Ont. (Presented by Colonel R. Y. Eaton and The Eaton Company Limited)

Helst, Bartholomeus van der (1613-1670)

16. PORTRAIT OF A YOUNG MAN (Signed upper right, "B. Van Der Helst f. 1654").

The sitter wears silk vest and cloak with wide bib collar. He stands with left hand palm outward on his hip and right hand toying with collar tassel. Hat seen at his right.

Oil on canvas; Size: 35 $\frac{1}{2}$ " x 28 $\frac{3}{4}$ ".

Loaned by: THE DETROIT INSTITUTE OF ARTS, Detroit, Mich. (Gift of Howard Young, New York).

Maes, Nicholaes (1632-1693)

17. PORTRAIT OF A MAN

Three-quarter length figure standing full face, dressed in black with tasseled white collar and cape over shoulders; he wears a high-crowned, wide-brimmed hat and carries gloves in left hand; right hand extended.

Oil on canvas; Size: 12" x 10 $\frac{1}{2}$ ".

Ex Collection: Colnaghi, 1812; Talleyrand Perigord, 1834; Earl Dudley; Sedelmeyer; M. F. Halphen, Paris; Kate S. Buckingham.

Published: Art Institute *Annual Report*, 1923, reprod. only; Art Institute of Chicago *Bulletin*, 1923, Vol. XVII, p. 44, reprod. p. 37; Sedelmeyer, *Catalogue des Tableaux Composant la Collection Ch. Sedelmeyer, Deuxième Vente, Comprenant les Tableaux de l'Ecole hollandaise du XVII^e siècle*, May 25-28, 1907, Cat. No. III, ill.; Hofstede de Groot, Vol. VI, p. 400. Loaned by: THE ART INSTITUTE OF CHICAGO, Chicago, Ill. (Gift of Kate S. Buckingham).

Maes, Nicholaes (1632-1693)

18. GIRL AND PET DOG

Child wearing pearl necklace, brooch, earrings and jewelled combs in her hair, clad in a silk gown, sitting by a stone tank catching water in her outstretched hands as it drops from rocks above. Behind her, basket of flowers and pet dog.

Oil on canvas; Size: 34 $\frac{3}{4}$ " x 27 $\frac{1}{2}$ ".

Ex Collection: Private collection, Amsterdam; Axel Beskow, Stockholm.

Exhibited: *Dutch Paintings of the XVII Century*, Denver Art Museum, 1929; Calif. Pacific Int'l. Exposition, San Diego, 1935-36; *Masterpieces of Art*, Fine Arts Gallery, Mich., 1950.

Published: Monograph, W. R. Valentiner, *Nicholaes Maes*, 1924, p.49, ill.

Loaned by: THE FINE ARTS GALLERY OF SAN DIEGO, San Diego, Calif. (Gift of Mr. and Mrs. Appleton S. Bridges, 1926).

Maes, Nicholaes (1632-1693)

19. PORTRAIT OF A GENTLEMAN (Signed lower left, "N. Maes")

Gentleman with mustachios, goatee, long wavy hair, clad in gown and white bib collar, seated on leather-backed chair. His right hand holds gauntlets. Behind sitter, pilasters of a building partially seen, and heavy curtain draped on wall.

Oil on canvas; Size: 45 $\frac{1}{2}$ " x 37 $\frac{1}{2}$ ".

Ex Collection: Asher Wertheimer, London; Edward R. Bacon, New York; P. Jackson Higgs, New York.

Exhibited: Carnegie Institute, Pittsburgh, 1930.

Published: *Memorial Catalogue of Paintings Collected by E. R. Bacon*, No. 149; *Art News*, Dec. 1-14, 1943, Vol. XLII, No. 14, p. 36, *The Bulletin of the Art Association of Indianapolis, Ind.*, Oct. 1944, Vol. XXXI, No. 2, p.31.

Loaned by: THE JOHN HERRON ART INSTITUTE, The Art Association of Indianapolis, Ind.

Nason, Pieter (ca. 1612-1690)

20. PORTRAIT—said to be of Anna Maura van Schumann. (Signed lower left, "P. Nason f 1663")

The sitter wears an intricate lace collar, with matching cuffs over a velvet gown with heavily jewelled earrings and necklace. In right hand is a watch.

Behind, a large fringed and tasseled curtain drawn to give vista of out-of-doors; partial view of column and trees in background.

Oil on canvas; Size: 34½" x 27".

Loaned by: THE WALTERS ART GALLERY, Baltimore, Md.

STILL LIFE

Beyeren, Abraham Hendricksz van (1620-1675)

21. **STILL LIFE WITH LANDSCAPE** (Signed on open book, "A. van B.")

On table are arranged grapes and peaches, some of them in a Delft bowl. On napkin to right is a lobster; at back, a basket with half a ham. Oysters and crawfish are seen on a golden plate on which stands a nautilus shell on a golden standard. Two glass goblets, one of them affixed to a jewelled standard and overturned, and a tall covered glass vase, all to left. Back right, a niche with wine glass and open book on shelf. Left back, draped curtain is looped up over a column to reveal a landscape. Landscape is attributed to Jacob van Ruisdael.

Oil on canvas; Size: 24¼" x 33".

Loaned by: M. KNOEDLER & CO. INC., New York, N.Y.

De Heem, Jan Dividz (1606-1684)

22. **STILL LIFE**

On table, heavy glass goblet half-filled with wine; in front, a partially-filled glass tumbler and to right, a head of cheese on which is Delft plate with prepared vegetable. Foreground, a carving board, sliced fish and knife; to left, leeks and loaf of bread.

Oil on canvas; Size: 20" x 17½".

Exhibited: The National Gallery of Canada, Oct. 1949.

Loaned by: THE MONTREAL MUSEUM OF FINE ARTS, Montreal, Que.

Rembrandt Van Rijn (1606-1669)

23. **STILL LIFE WITH DEAD GAME** (Signed lower left, "Rembrandt F.", painted about 1640)

A bittern hangs on the right wall; behind, head and shoulders of young woman looking over low door and holding snipe; flintlock gun leans against table lower right on which is metal basin and a hunting bag.

Oil on canvas; Size: 36" x 47½".

Ex Collection: A. Reyre, London; John Dexter McIlhenny, Philadelphia. Exhibited: *Paintings by Rembrandt*, The Detroit Institute of Arts, May 2-31, 1930; *Rembrandt Tentoonstelling*, Rijksmuseum, Amsterdam, July 13- Oct. 13, 1935; *Dutch Painting in the 17th Century*, The Rhode Island School of Design, Providence, 1938; *Dutch Masters of the 17th Century*, M. Knoedler & Co., New York, Feb. 5-24, 1945; *Still Life and Flower Paintings*, Baltimore Museum of Art, Nov. 2-Dec. 9, 1945; *Frans Hals-Rembrandt*,

Los Angeles County Museum, Nov. 18-Dec. 31, 1947; *Seventeen Masters of Painting*, Museum of Fine Arts of Houston, Jan. 15-Feb. 15, 1950.

Published: C. Hofstede de Groot, *Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the 17th Century*, London, 1916, Vol. VI, p. 444, No. 986; W. R. Valentiner, *Rembrandt Wiedergefundene Gemälde*, Stuttgart, 1923, No. 49.

Loaned by: M. KNOEDLER & CO. INC., New York, N.Y.

Note: The young woman is said to be Hendrickje Stoffels, his second wife, as a young girl.

Weenix, Jan (1640-1719)

24. STILL LIFE WITH DEAD HARE (Signed and dated 1703 ?)

In foreground, dead game—a hare, wild turkey and a pigeon. Large circular stone vase with classical figures modeled in relief stands behind the game; a blossoming plant extends its foliage in front of vase. To right, a cluster of fruits and vegetables resting on low wall. Behind wall, extends a landscape with river view and distant hills. Cypress trees and buildings in classical style seen along bank.

Oil on canvas; Size: 48" x 40".

Loaned by THE ART GALLERY OF TORONTO, Toronto, Ont. (Presented by Miss L. Aileen Larkin).

INTERIORS AND GENRE

Berckheyde, Job (1630-1693)

25. INTERIOR OF GROOTE KERK, HAARLEM (Signed on column at left, "J. Berckheyde 1676")

Interior of Gothic church, looking down vaulted side aisle; two figures half way down emphasize height of vaults, while the sunlight, streaming through unseen windows at right, illuminates walls in middle foreground and partially lights columns in aisle.

Oil on canvas; Size: 40½" x 34½".

Loaned by: THE DETROIT INSTITUTE OF ARTS, Detroit, Mich. (Gift of N. Katz, Dieren, Holland, 1937).

Burch, Hendrik van der (c. 1614-1678)

26. CAVALIER AND LADY PLAYING CARDS

Card players seated at table in front of casement window (a bird cage suspended from above) and sunlight illuminating foreground and tiled floor. Thrown across part of table is Persian rug. At left, stands a child patting dog resting on chair. In background, serving boy pouring wine. Behind him, on wall, a map and staircase leading off to right.

Oil on canvas; Size: 30½" x 26½".

Loaned by: THE DETROIT INSTITUTE OF ARTS, Detroit, Mich. (Gift of Mr. and Mrs. John S. Newberry).

Burch or Borcht, Hendrik van der (c. 1614-1678)

27. LADY EMBROIDERING

Lady sewing, seated on low chair on platform, her feet resting on footwarmer. Behind her on wall is gold leather hanging, above which is the lower frame of a picture; to right, a mirror under which is velvet upholstered chair. Beyond, view into another room with red covered table and leaded pane window.

Oil on canvas; Size: 23" x 29".

Ex Collection: B. Mallinus, Brussels; Daniel Gooch, London; Marcus Kappel, Berlin.

Exhibited: *Life in 17th Century Holland*, Wadsworth Atheneum, Nov. 21-Jan. 14, 1951.

Published: Wilhelm von Bode, *Die Gemalte Sammlung Marcus Kappel in Berlin*, Berlin, 1914, No. 13; Wilhelm R. Valentiner, *Pieter de Hooch and Hendrik van der Burch's Art*, New York, no date, pp. 246, 295. Note: Dr. W. R. Valentiner, one of the outstanding authorities on Dutch Art, sees in this artist's work the influence of Pieter de Hooch, Rembrandt and Vermeer.

Loaned by: M. KNOEDLER & CO. INC., New York, N.Y.

Witte, Emanuel de (1607-1692)

28. BEDROOM WITH A WOMAN AT THE HARPSICHORD

Tiled bedroom with canopied bed to left; on right, woman at harpsichord. Large gold framed mirror above; to right, table with still life and casement window. Two other rooms seen through open door; in farthest room, servant sweeping.

Oil on canvas; Size: 38" x 43".

Exhibited: The National Gallery of Canada, Oct. 1949.

Loaned by: THE MONTREAL MUSEUM OF FINE ARTS, Montreal, Que.

Wouverman, Philips (1619-1668)

29. THE FAGGOT GATHERERS (Initialed lower right)

A group of faggot gatherers: one tying faggots on donkey; one on ladder resting against tree trunk, chopping a limb, held by another who aids him; a young woman carries a bundle of faggots on her head. Mountains in distance.

Oil on circular panel; Size: 7½" dia.

Ex Collection: Benjamin da Costa, The Hague, 1752; Baron Gustave de Rothschild; Baron Lambert.

Exhibited: *Dutch Masters of the 17th Century*, M. Knoedler & Co., New York, Feb. 5-24, 1945; *Life in 17th Century Holland*, Wadsworth Atheneum, Nov. 21-Jan. 14, 1951.

Published: C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the 17th Century*, London, 1909, Vol. II, p. 589.

Loaned by: M. KNOEDLER & CO. INC., New York, N.Y.

HISTORICAL

Wouverman, Philips (1619-1668) (attributed to school of)

30. BATTLE SCENE

Two officers mounted on horse, their standards behind them, in clash of battle; nearer one with sabre raised about to strike his enemy. Bodies of wounded beneath horse, foot soldiers coming up from right and men armed with muzzle loaders firing from left. Smoke of battle in background.

Oil on panel; Size: 13" x 10".

Loaned by: THE FINE ARTS GALLERY OF SAN DIEGO, San Diego, Calif. (Gift of Mrs. G. Duncan).

DRAWINGS

Capelle, Jan van de (1624-1679 ?)

31. SEASCAPE WITH FISHING BOATS (Signed, "Jd:C:F")

Watercolor; Size: 6 $\frac{3}{4}$ " x 11 $\frac{1}{4}$ ".

Ex Collection: Walther Schrott (Lugt 2383); Another collector's mark, not in Lugt.

Loaned by: SEATTLE ART MUSEUM, Seattle, Wash. (The Le Roy M. Backus Memorial Collection).

Goyen, Jan van (1596-1656)

32. LANDSCAPE WITH SOLDIERS (Signed and dated, "V. Goyen 1627")

Pencil and watercolor; Size: 5 $\frac{3}{4}$ " x 8 $\frac{1}{2}$ ".

Ex Collection: A. W. Mensing.

Exhibited: San Francisco, 1940; 1941; Portland, 1941.

Published: Henle, repr.

Loaned by: SEATTLE ART MUSEUM, Seattle, Wash. (The Le Roy M. Backus Memorial Collection).

Honthorst, Gerrit van (1590-1656) (attributed to)

33. CHRIST AND A SCRIBE

Pen and wash, white highlights; Size: 7 $\frac{1}{2}$ " x 11 $\frac{1}{4}$ ".

Ex Collection: Bertsche.

Loaned by: SEATTLE ART MUSEUM, Seattle, Wash. (The Le Roy M. Backus Memorial Collection).

Metsu, Gabriel (1629-1667)

34. YOUNG WOMAN HOLDING A BOOK OF MUSIC

Crayon heightened with white on blue paper; Size: 13 $\frac{1}{4}$ " x 9 $\frac{1}{2}$ ".

Ex Collection: Lord Northwick (Lugt 2445); V. Koch, London; A. Conger Goodyear, New York.

Exhibited: *Holland Indoors and Outdoors*, Knoedler, Jan. 1938, No. 18; San Francisco, 1940; New York, 1941; Portland, 1946; New York, 1948.
Published: Henle, No. 70; Tietze, No. 79; Schaeffer, No. 49, all repr.
Loaned by: SEATTLE ART MUSEUM, Seattle, Wash. (The Le Roy M. Backus Memorial Collection).

Ostade, Adrien or Isaak van (1610-1685; 1621-1649)

35. PEASANT AND BOY

Pen and wash; Size: $3\frac{1}{4}$ " x 3".

Ex Collection: Rudolph P. Goldschmidt (Lugt 2926); A. Conger Goodyear, New York.

Exhibited: San Francisco, 1941.

Loaned by: SEATTLE ART MUSEUM, Seattle, Wash. (The Le Roy M. Backus Memorial Collection).

Saenredam, Pieter Jansz (1597-1665)

36. INTERIOR OF THE GROOTE KERK, AMSTERDAM (Signed and dated, "Pieter Saenredam 1640")

Pen, bistre and watercolor; Size: $14\frac{1}{2}$ " x $9\frac{1}{2}$ ".

Ex Collection: Mayor (Lugt 2799); Heseltine (Lugt 1507); Henry Oppenheimer (Lugt 1351).

Exhibited: Burlington House, London, 1927, No. 555; San Francisco, 1940; New York, 1941; San Francisco, 1941; Portland, 1946; New York, 1948.

Published: Cat. J. P. Heseltine, 1903, No. 17; Henle, No. 93; Schaeffer, No. 54.

Loaned by: SEATTLE ART MUSEUM, Seattle, Wash. (The Le Roy M. Backus Memorial Collection).

Troost, Cornelis (1697-1750)

37. FISHING PARTY (Signed and dated lower right, "C. Troost, 1738")

Pen and wash drawing; Size: $12\frac{1}{4}$ " x $9\frac{1}{4}$ ".

Loaned by: THE DETROIT INSTITUTE OF ARTS, Detroit, Mich. (Gift of Frederic A. Stern, New York).



No. 1—View of a River Town
Gerrit Berckheyde (1638-1698)
Loaned by The Walters Art Gallery, Baltimore



No. 4—View of Rynland
Jan van Goyen (1596-1656)
Loaned by Smith College Museum of Art



No. 5—The Two Water-Mills
Meindert Hobbema (1638-1709)
Loaned by The National Gallery of Canada



No. 8—River Scene
Salomon van Ruysdael (1602-1670)
Loaned by The Minneapolis Institute of Arts



No. 15—Portrait of a Man
Franz Hals (1580-1666)
Loaned by The Art Gallery of Toronto

No. 17—Portrait of a Man
Nicholaes Maes (1632-1693)
Loaned by The Art Institute of Chicago



No. 19—Portrait of a Gentleman
Nicholaes Maes (1632-1693)
Loaned by
The John Herron Art Institute,
Indianapolis





No. 25—Interior of Groote Kerk, Hoorlem
Job Berckheyde (1630-1693)
Loaned by The Detroit Institute of Arts



No. 26—Cavalier and Lady Playing Cards
Hendrik van der Burch (c. 1614-1678)
Loaned by The Detroit Institute of Arts



No. 28—Bedroom with a Woman at the Harpsichord
Emanuel de Witte (1607-1692)
Loaned by The Montreal Museum of Fine Arts



No. 29—The Foggot Gotherers
Philips Wouwerman (1619-1668)
Loaned by M. Knoedler Gallery, New York



No. 33—Christ and a Scribe
Gerrit van Honthorst (1590-1656)
Loaned by Seattle Art Museum



